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COLLECTION

PART II

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CATALOGUE
—
OF
PAINTINGS
FORMING THE PRIVATE COLLECTION
OF
P. A. B. WIDENER
ASHBOURNE—NEAR PHILADELPHIA
PART II
EARLY ENGLISH AND ANCIENT PAINTINGS



Paris, France; Mainz, Germany, 1895.

MDCCCLXXXV—MCM

1895-1900

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EARLY ENGLISH PAINTINGS



BARKER (THOMAS).

(Called "Barker of Bath.")

(1769-1847.)

$36\frac{1}{2}$ x $53\frac{3}{4}$.

117—Landscape.

In the foreground, cows and figures. On the right, an upturned tree and a stream, which flows from the background. On both banks of the stream, are trees. On the left, some bushes. The background, a tableland and stream. A river, with shipping, in the distance. A high sky, with white clouds.

GOULDSWORTH COLLECTION.

BONINGTON (RICHARD PARKES).

(1801-1828.)

18 x 27.

118—Boulogne.

In the foreground, a market-place. On the right, vegetables and peasants. On the left, a stoneyard, with figures and piles of dressed stone. In the middle distance, along the street, a cart advances, near which are some persons. On the right and left of the street, buildings. Misty, gray, effect.

COLLECTION JAMES ORROCK.





CALLCOTT (SIR AUGUSTUS WALL).

(1779-1844.)

39 x 56.

119—Marine.

In the foreground, the beach. On the shelving beach, on the left, are some boats and numerous figures. The beach extends to the background. A windmill in the distance, on the extreme left. The sea fills the whole foreground. An overcast sky on the right. Lighter clouds on the centre and left. Brown effect.

COLLECTION J. GIBBONS.

EXHIBITED BURLINGTON HOUSE, 1890..

CALLCOTT (SIR AUGUSTUS WALL).

(1779-1844.)

25 x 30.

120—Landscape.

Rising ground in front, showing a road on which are a white horse, a dog, a child, and a moving wagon. On the right, in the middle ground, a house. In the rear, a stream surrounded by trees. A high sky, overcast with clouds.





CHALON (JOHN JAMES).

(1778-1854.)

$35\frac{3}{4}$ x $47\frac{3}{4}$.

121—A Scene near Westmoreland.

In the distance, a hill and the town of Westmoreland. In the foreground, on the right, a tree and two female figures. On the left and centre, a hillock and rocks. A clouded sky.

CONSTABLE (JOHN).

(1776-1837.)

50 x 72.

122—The White Horse.

A stream (the river Stour) fills the foreground. On the right, a boat with two oarsmen. In its bow stands a white horse. Beyond, on the right, a red-roofed, white-walled, cottage, bedded in trees. On the left, some cows drinking in the stream. Beyond, a meadow and trees. Farm building and trees fill the background. A cloudy sky, with tinges of blue. Idealistic.

COLLECTION SIR JOHN PENDER.

EXHIBITED BURLINGTON HOUSE, 1872.





CONSTABLE (JOHN).

(1776-1837.)

40 x 48.

123—The Lock on the Stour.

Immediately outside of the lock, on the right, a boat with red sail, in which a man stands. At the lock, the attendant, with red jacket and brown trousers, opening the lock, bends forward. Several figures, near the lock, watching the boat. In the foreground, on the left, some tree stumps and foliage. The stream, winding backward from the lock, disappears under a bridge on the left. Beyond the stream, an old tree. A church and hill in the distant background. A very heavily clouded sky, with bursts of sunshine. Strongly realistic.

COLLECTION HON. MRS. CROPPER.

CONSTABLE (JOHN).

(1776-1837.)

30 x 39.

124—The Hillside.

A hillside, with very dark sky, overcast heavily. In the distance, on the right, a church-steeple and some buildings. In the foreground, on the right, a horseman descending the hill. A windmill in the background, at the top of the hill. Some cows on the left, grouped near trees. Dark, gloomy effect.



COTMAN (JOHN SELL).

(1782-1842.)

$28\frac{3}{4} \times 35\frac{1}{2}$.

125—Landscape with Buildings.

Near the foreground a stream, with some ducks, on the right, extends to the left. On one of its banks, forming the foreground, are two figures, a washerwoman kneeling with a basket of clothes, and a fisherman standing. Trees on the right. Behind the stream a mill, other buildings, and trees. A blue sky, with white clouds. Rich, mellow, brown tone.

GLEDSTANE'S COLLECTION.

COTMAN (JOHN SELL).

(1782-1842.)

30 x 41.

126—River Scene.

The foreground and centre a still river, in which yellow clouds are reflected. On the right, beyond, a windmill and houses. On the left, some sailboats at anchor. A sky overcast with yellow and dark clouds. Yellow effect.





CROME (JOHN).

(Called "Old Crome.")

(1769-1821.)

48½ x 39.

127—Harling Gate, near Norwich.

In the foreground, a heath. On the left, some donkeys and thistles. On the right, two seated figures with dog. A wide wooden gate in the middle ground, in the centre, extends across a lane beyond, just seen. On the right of the lane, a high bank, with trees. On its left, in the rear, trees, the trunks of which over-arch it. A brilliantly illuminated sky, with yellow clouds.

COLLECTION HON. MRS. BYNG.

BURLINGTON HOUSE EXHIBITION, 1877.

CROME (JOHN).

(Called "Old Crome.")

(1769-1821.)

23 $\frac{3}{4}$ x 18.

128—The Shepherd.

In a forest, showing trunks of large trees, a clearing, through which a flock of sheep advances. On the right, a peep of heavily clouded sky. Against the trunk of a tree, in the extreme right, a man in blue dress, leans. Dark, golden tone.

COLLECTION LORD STAFFORD.





CROME (JOHN).

(Called "Old Crome.")

(1769-1821.)

24 x 36.

129—Landscape.

A stream fills nearly the whole foreground, and stretches towards the rear, lost in the distance. On its left bank, trees. On its right bank, a few brown cottages bedded in trees. A dark sky, with peeps of white clouds. Brown effect.

GAINSBOROUGH (THOMAS).

(1727-1788.)

24 x 29.

130—Landscape.

On the right, a hillock, with cottage, at the top of stone steps, embedded in trees. A female figure mounts the steps. On the left, some trees. In the centre, a cart recedes. In the background, hills. A yellow sky. Yellow, brown, tone.

COLLECTION WM. ANGERSTEIN.





CAINSBOROUGH (THOMAS).

(1727-1788.)

24 x 29.

131—Landscape.

On the left, a hill and trees. At the base of the hill, a vertical screen, towards which a man, with loaded basket, walks. On the right, some trees border a road, on which are a horse and cart. The road winds around the hill. Yellow sky. Yellow, brown, tone.

COLLECTION WM. ANGERSTEIN.

GAINSBOROUGH (THOMAS).

(1727-1788.)

23½ x 29.

132—Portrait of Jane Eyton.

Half length, face turned toward the left.
Reddish hair and long curls. White dress.
Warm, mellow tone. Oval.





GAINSBOROUGH (THOMAS).

(1727-1788.)

33 x 28

133—Portrait of Mrs. Methuen.

The lady was the daughter of Sir Thomas Gooch, Third Baronet of Benacre Hall, Suffolk, and was the mother of the First Lord Methuen of Corsham Hall, Wiltshire. Half length, full face shown, eyes looking to the front. White dress. High-dressed hair with feather ornamentation. Light tone.

PURCHASED BY WALLIS & SON FROM THE FAMILY.

HOGARTH (WILLIAM).

(1697-1764.)

30 x 25.

134—Portrait of Mrs. Blamire.

Half length. Full face, eyes looking nearly to the front. White dress, with white lace handkerchief on neck. Pearl ornaments in front of dress with white bows. Dark hair, with white bow and pearl ornaments.



HOLLAND (JAMES).

(1800-1870.)

11½ x 11½.

135—Scene in Venice.

On the right, behind a canal in the foreground, the side of a large, imposing building. Figures in red and white on the shore. Behind these, other buildings. A light sky, heavily overcast with black clouds.

HOPPNER (JOHN).

(1758-1810.)

50 x 60.

136—After the Bath.

In a landscape composed of large trees on the left and in the distance on the right, a sky heavily clouded, and a stream in the foreground on the right, are the three children of the artist. Two are seated, one nude, the other half clothed. The oldest child, in rich brown suit, white stockings, and large white ruff, standing, is Hampden Hoppner, who became a Bengal civilian. The boy in centre, half clothed, is Henry Hoppner, who afterward became Captain Hoppner, R.N., and visited the polar regions twice, under Captain Parry.

ENGRAVED BY WARD.

PURCHASED BY AGNEW & SONS FROM FAMILY
OF THE ARTIST.



IBBETSON (JULIUS CÆSAR).

(1759-1817.)

12½ X 17½.

137—Farm Interior.

The interior of a stable, in which are horses, a dog, a goat, and several figures. Gray effect.

LINNELL (JOHN).

(1792-1882.)

10¼ x 13¼.

138—Landscape.

A forest fills the centre and left of the picture. In the foreground, on the entrance thereto, some figures. A very overcast sky. White clouds, with glimpses of dark blue sky.

COLLECTION DALLAS O. GREIG.



LOUTHERBOURG (F. J.).

(1740—?)

29½ x 40½.

139—Cattle.

In the foreground in the centre and on the left, is a rocky bank of a stream, on which are cattle, a donkey, and a horse-man. In the distance, the right bank of the stream and hills. A high sky with clouds.

MORLAND (GEORGE).

(1763-1804.)

26 x 20.

140—The Gypsies.

In the background, a country with trees, through which some glimpses of sky. In the foreground, a farmer, with red vest, mounted. In front of his horse are two dogs. A gypsy woman is begging. Green effect.

COLLECTION SAMUEL JOB (LIVERPOOL).



MORLAND (GEORGE).

(1763-1804.)

15 x 20.

141—Duck Shooting.

Some gunners, in a boat, fastened near
a tree on the right, shooting at birds.
Meadow in centre. A hillside and cottage
on the left. Green effect.

ENGRAVED BY ROWLANDSON.

MENTIONED IN RICHARDSON'S "GEORGE MORLAND."

BOHN COLLECTION, LONDON, 1885.

HOLLINGSWORTH COLLECTION.

MORLAND (GEORGE).

(1763-1804.)

56 x 74.

142—The Death of the Fox.

A hillock, with trees, forms the background of the picture in the centre and on the left. In the distance, on the right, a hilly country. In the foreground, at the foot of a hillock, the hounds are killing a fox. The whip, having dismounted, numerous mounted huntsmen are watching them. A horseman leaps the fence, hurrying to be in at the death. A countryman, in smock, on the left, looking at the hounds.

COLLECTION T. PAGE DAREY.

EXHIBITED BURLINGTON HOUSE, 1882.





MORLAND (GEORGE).

(1763-1804.)

25 x 30.

143—The Farmyard.

Among the straw in the farmyard, which forms the foreground, two hogs and some pigs. Beyond the gate of the yard, a figure in blue breeches, red vest, and short sleeves. In the distance, on the left, farm buildings and trees. A greenish-blue sky, with white clouds. Brown, mellow effect.

MÜLLER (WILLIAM JOHN).

(1812-1845.)

10½ x 18.

144—Landscape.

A road on the left, on which, in the middle distance, a female figure advances. On the right, a stony knoll on which are some trees. A sky full of clouds.

MURRIETTA COLLECTION.



NASMYTH (PATRICK).

(1787-1831.)

18 x 23½.

145—The Links of Forth.

On the left, some trees. A rich green meadow, with bushes, forms the foreground. A river in the middle distance, in the centre. Some hills in the background, on the right. A high, yellow, clouded sky. Dark green effect.

PERKINS COLLECTION.

O'CONNOR (JAMES A.).

(1793-1841.)

40 x 50.

146—Landscape.

On the left, over a rocky bed and through brown rocks, a stream falls. Beyond the stream, on the left, a mountain with trees. On its right bank, numerous trees, bent by the wind. The foreground, the rocky brown shore, upon which are three figures. Beyond the stream, in the middle distance, a high green bank, on which are the ruins of a castle. Mountains fill the background. A clouded sky, with glimpses of light blue. Rich brown effect.

LORD CHANCELLOR BRADY'S COLLECTION.





REYNOLDS (SIR JOSHUA).

(1723-1792.)

29½ x 25.

147—Portrait of the Hon. Mrs. Gray.

Three-quarter length, face turned towards left. Background of faintly shown trees. Light-colored dress, cut low. Left hand, resting on neck, holds some flowers.

COLLECTION PHILLIP LONGMORE (OF STEVENAGE).

REYNOLDS (SIR JOSHUA).

(1723-1792.)

30 x 25.

148—Portrait of Nelly O'Brien.

Half length, shown with full face, eyes looking towards front. Straw hat. Hands folded in front, holding spaniel. Light dress, with black lace trimming.



REYNOLDS (SIR JOSHUA).

(1723-1792.)

47½ x 39.

149—Duke of Devonshire.

Three-quarter length. Left face shown, with eyes looking towards left. Horsehair wig. Right hand near decoration on breast. Rich blue ribbon dropping from neck. Brown coat.

ROMNEY (GEORGE).

(1734-1802.)

67½ x 52.

150—The Sisters.

Full-length portraits of Louisa Sarah and Henrietta Maria, the two daughters of Sir William Mordaunt, Bart. One of the sisters in white, and the other in reddish-brown, dress. In the left hand of the latter, a violoncello, which rests on the floor. Both are seated at the foot of some trees, forming a landscape background. The head of the sister in reddish-brown dress, rests on the shoulder of the other, around whose waist her arm is clasped. Reddish-brown tone.

H. C. L.ner

PURCHASED BY WALLIS & SON FROM THE FAMILY.





STARK (JAMES).

(1794-1859.)

14 x 17½.

151—Landscape.

A cottage in the centre is bedded in a clump of trees which fill the whole background, saving for a glimpse of open country on the left. In the foreground, on the right, some sheep are lying, or standing, near a pale fence. Near the foreground, in the centre, male and female peasants. Cows in the foreground, on the left.

STARK (JAMES).

(1794-1859.)

14 x 17½.

152—Landscape.

A road extends from the foreground near the left, to the open country in the rear. On its right, some trees and rising ground. On the left, filling the whole of the centre and background, some trees on a high bank. Near the foreground, in the centre, a man on a donkey talks to a woman in a red cloak. A sky with heavy yellowish clouds.





TURNER (JOSEPH MAFORD WILLIAM).

Shining Light on the Waters.

TURNER (JOSEPH MALLORD WILLIAM).

(1775-1851.)

42½ x 56.

153—Shifting Light on the Waters.

A stormy sea, with waves running high, makes the foreground and centre of the picture. Near the right, a trawler is rocking under full sail. In the centre, a boat with three oarsmen. On the left, a trawler under full sail. In the background, a ship with bare masts, and the high shore of Sheerness. A tempestuous sky with heavy dark clouds, through which a brilliant sunlight breaks, under the arch of black clouds. The picture represents the junction of the Thames and Medway from the Nore Buoy, which is shown in the foreground on the right. Sheerness in the distance. Brown effect.

PAINTED FOR J. NEWINGTON HUGHES, IN THE YEAR 1815.
JOSEPH GILLOTT SALE, 1872.
RICHARD HEMMING COLLECTION.
EXHIBITED AT ROYAL ACADEMY IN 1815.
EXHIBITED AT ART TREASURES EXHIBITION, MANCHESTER,
1857.
EXHIBITED AT LEEDS INTERNATIONAL EXHIBITION, 1868.
MENTIONED IN HAMERTON AND THORNBURY'S "LIFE OF
TURNER."
MENTIONED IN REDFORD'S "BOOK OF ART SALES AND
HANDBOOK OF BRITISH PAINTINGS."

TURNER (JOSEPH MALLORD WILLIAM).

(1775-1851.)

29 x 40.

154—Marine.

An unquiet sea. Sky heavily overcast with white and reddish clouds. In the foreground, on the left, a large ship rocking, under full sail. In the distance, on the right, two other ships, with sails set and flags flying.

COLLECTION W. HEKKING (HOLLAND).





VINCENT (GEORGE).

(1796-1830 ?)

30½ x 38.

155—The Mill at Norwich.

The foreground, a stream, on which is a boat with male figures and dogs. Behind the stream, on the right, embedded amongst trees, a mill with surrounding pale fence. In the background, in the centre, an arch, under which the stream passes. Bushes and buildings on the right. A high sky, with yellow clouds. Brownish-red tone.

COLLECTION NOEL FENWICK.

VINCENT (GEORGE).

(1796-1830 ?)

17½ x 24¼.

156—Marine.

A rough sea fills the whole picture, excepting on the right, in the rear, where sand cliffs are shown. In the foreground, three boats scud under full sail. Shipping in the distance. A high, clouded sky.

HENRY WALLIS COLLECTION.





WILSON (RICHARD).

(1713-1782.)

40 x 50.

157—Landscape.

A stream in the middle distance, in the centre, on the banks of which are some cattle. The left foreground, a rocky country with large trees. In the foreground, some figures. The high brown bank of the stream, on which are numerous trees, extends along it, and is lost in the distance. A road, on which are sheep and a dog, stretches from the foreground in the centre around the bank of the stream, and is lost amongst trees in the distance. In the background, in the centre, a rising green landscape, with house, and hills in the distance. A high sky, with white and black clouds. Green effect.

COLLECTION SIR JAMES LINTON.

WILSON (RICHARD).

(1713-1782.)

40 x 50.

158—Landscape.

On an eminence, on the right, a castle. In the foreground, in the centre, some figures with dog, at the foot of rocky pile. On the left, a tree with crooked trunk. A plain is shown in the centre, extending to the background. A high sky, with yellowish clouds.

ANGERSTEIN COLLECTION.



WILSON (RICHARD).

(1713-1782.)

26 x 38.

159—Temple of Venus at Baiæ.

On the left, on the edge of a quiet stream, a classic temple in ruins, resting on an arched sub-structure. The stream stretches from left to right, towards distant hills. Beyond the ruins, on the right, two trees. Some figures on the rear bank of the stream, on the right. Late afternoon. Warm sunset, light.

MENTIONED IN CUNNINGHAM'S "BRITISH PAINTERS"
(Vol. I., p. 166).

WILLIAM H. FULLER SALE.

SUPPLEMENT

RAEBURN (SIR HENRY).

(1756-1823.)

50½ x 40½.

160—Portrait of Mrs. Siddons.

A three-quarter length. Face turned towards the left, shown full. Black hair. The right hand hangs loose. The left hand rests on a table. A high-waisted, white dress, with cloak thrown backward from left shoulder.



ANCIENT PAINTINGS



AELST (WILLIAM VAN).

(1620-1679.)

22 x 29½.

161—Still Life.

On a slab, some peaches, grapes, and green leaves. A rich brown plush cloth, with gold fringe, covers the left of the table.

BEGA (CORNELIS PIETERSZ).

(1620-1664.)

16 x 13½.

162—Interior : Villagers Drinking and Sleeping.

A kitchen interior. In the foreground, figures, three seated on chairs and barrels, the fourth standing. In the background, three sleeping figures. Lighted on the left by a high, latticed window.

HOPE OF DEEPDENE COLLECTION.





1895

BELLINI (GIOVANNI).

(1426 ?-1516.)

25½ x 33¼.

163—Venus at her Toilet.

Seated figure of Venus, her right hand holding a small mirror into which she is looking. The left hand is behind her head, as if arranging her hair, which is a rich warm brown, partly enclosed in an embroidered coif. A circular mirror behind, reflects part of the arm and head. The figure, but for the red drapery on which Venus is seated, is nude. The drapery, caught up by the right arm, partially trails across the left knee. The seat, to the right of the figure, covered with an oriental carpet. Through an opening to the left, a landscape with low hills, bathed in warm evening light.

ACQUIRED IN ROME. EXHIBITED IN 1899 IN
THE EXHIBITION OF TWENTY SELECTED PIC-
TURES OF ITALIAN MASTERS AT MESSRS. AG-
NEW'S GALLERIES, LONDON.

BELLINI (GIOVANNI).

(1426 ?-1516.)

16 x 10½.

164—Portrait.

Half length figure. Long, straight yellowish hair. Black cap. Black coat, with glimpse of white collar. Yellowish-green background.

COLLECTION LIEBERT VON HATTEM (HOLLAND).



W. L. P. B. B. B.



BENVENUTO DA SIENA.

(1456-1519.)

$24\frac{1}{2}$ x $16\frac{1}{2}$.

165—Madonna and Child.

The Virgin Mary stands by the young Christ, seated, holding in his left hand, fruit. On each side of the Virgin, in the background, a saint. Gold background.

BERCHEM (NICOLAS).

(1620 ?-1683.)

23½ x 19.

166—A View of a Mountainous Country.

A broad road and a pool of water in front. On the left, a woman, yellow bodice and blue skirt, carrying a lamb under her left arm, and a boy, with a stick, driving a red cow. Four goats, a sheep, a dog, and a fifth goat also on the left. A little retired, on the opposite side, a second group, composed of a man on a dark gray horse, a boy on foot, two cows, and four sheep. The road winds round the base of a hillock. At the extremity of the turning, two travellers on horseback. Beyond these, blue mountains.

Smith, "Cat. Raisonné," says: "This is a *gem* of superlative beauty and excellence; the drawing and finishing of the animals have in no instance been surpassed by the Master."

COLLECTION RANDON DE BOISSET (1777).

COLLECTION M. LE BŒUF (1782).

COLLECTION M. BRONDGEEST (PARIS, 1827).

COLLECTION RT. HON. SIR C. BAGOT, K.B.

COLLECTION BARON VERSTOLK VAN SOELEN (1846).

COLLECTION H. BINGHAM MILD MAY (1893).

COLLECTION C. H. T. HAWKINS (1896).





BEYEREN (A. VAN).

(1620-1676.)

37 x 32.

167—Still Life.

On a table, covered with reddish brown cloth, fruit, a metal dish, and metal goblet. In the rear, a high glass, half filled with light red wine. Warm, mellow effect.

BOEKEL (VAN).

(P-1673.)

26½ x 33½.

168—Still Life.

White duck, pheasant, and tropical bird
with red plumage on tree branch on right.
Glimpse of houses and trees in the back-
ground.

COLLECTION AIDE OF LITHINGOW.



BOL (FERDINAND).

(1611-1680.)

48½ x 67½.

169—Ruth and Boaz.

Some vegetables on the right. Behind these, in the background, glimpse of cottage and sky. Boaz, in red cloak and turban, offers jewels to Ruth, in white dress.

SIR WALTER FARQUHAR COLLECTION.

BOL (FERDINAND).

(1611-1680.)

28 x 21 $\frac{3}{4}$.

170—Portrait.

Half length. Full face shown, eyes
turned towards right. Long black hair.
Narrow white collar. Grayish cloak.





BORDONE (PARIS).

(1500-1570.)

50 x 51.

171—The Baptism of Christ.

Christ stands in the centre of a stream, in the foreground, with head bowed, receiving baptism from St. John on the left, who holds a small cup over his head. On the right, in the foreground, a youth in reddish dress. A background of dimly seen green hills and trees.

COLLECTION AMBROSIO DORIA.

COLLECTION W. EARLE.

COLLECTION C. MEIGH (1855).

ENGLISH WINTER EXHIBITION (1877).

COLLECTION J. HEUGH.

BRONZINO (AGNOLO).

(1502-1572.)

22 x 17½.

172—The Lady with the Carnation.

Half length portrait of young girl, shown full face, eyes looking to the front. Rich green dress with fluted sleeves. A necklace of black stones around neck. A gold chain hangs in front of her dress. Reddish hair in black net. A small terrier in her lap.

COLLECTION DUKE SIGISMUND FRANZ,
CASTLE AMBRAS (AUSTRIA).



Portrait of a woman
with a dog



BROUWER (ADRIAN).

(1605-1638.)

9 x 12.

173—The Quarrel.

Four boors in a yard, near a building, are fighting, the foremost, with red cap and yellow jacket. On an upright post in the foreground, towards the left, hangs a basin. In the background, on the left, an open door, in which a woman stands, watching the quarrel. In front of her, a man, holding a large earthen jug, descends the steps. On the right, an open door, through which one of the party who had been fighting, is escaping, pursued by a man, about to strike, with a raised stick.

CANALETTO (ANTONIO).

(1697-1768.)

28 x 42½.

174—Venetian View.

On the right, extending to the rear, a row of houses on the borders of a canal. An arched bridge in the middle distance spans the canal. On the latter, a gondola, about to land at the foot of a flight of steps leading up from the canal to an open square which fills the foreground. On this square, on a stone pedestal, the bronze figure of a mounted warrior. The square filled with numerous figures. A church and buildings, fronting on the square, form the background. A blue and almost cloudless sky. The churches shown are those of St. John and St. Paul.

COLLECTION EARL DUDLEY.

COLLECTION LORD EXETER.

COLLECTION MR. WAKEMAN.

COLLECTION MAXWELL.





CAPELLE (JEAN VAN DER).

(XVIIITH CENTURY.)

20 X 30.

175—Harbor Scene.

The harbor fills the whole canvas, saving on the extreme left, where there is a glimpse of a windmill and of a small portion of shore. The harbor, filled with boats and barges, at anchor and under sail. A high, sunlighted sky, clouded slightly.

CAPELLE (JEAN VAN DER).

(XVIII CENTURY.)

28 x 36.

176—Coast Scene.

A calm river. On the right, a high jetty, on which are some figures. In the middle distance, and on the left, near the foreground, some boats. Near the foreground, in the centre, two fishermen draw a net. High, clouded sky. Golden effect.

COLLECTION SWELHEIM.





*Richard I. of France
1499 - 1510*

CLOUET (FRANÇOIS).

(1500 ?-1570.)

8 x 5 $\frac{7}{8}$.

177—Portrait of Admiral De Coligny.

Quarter length. Face shown nearly full. Eyes looking toward left. Black velvet hat with ornaments. Black coat, with white embroidered lace collar. Metal chain suspended from neck. Gray eyes, with light mustache and beard.

PAINTED FOR HIS BROTHER-IN-LAW,
WILLIAM THE TACITURN.
COLLECTION COUNT LÉOPOLD DE BEAUFORT,
OF BRUSSELS.

COLOGNE MASTER.

(XVTH CENTURY.)

52 x 80.

178—The Crucifixion.

Christ, stretched on the cross, is struck by a lance. An angel receives the blood in a cup. Another angel, at the foot of the cross, also catches the blood from the wounds in his feet. Two other angels, flying near him, catch the blood from the wounds in his hands. In the foreground, on the right, the Holy Women; also on the right, the penitent thief, near whom, while he is being clubbed, hovers an angel. The devil, on the left, lurks near the impenitent thief, who is also being beaten. In the background, Jerusalem.

The life of Christ is represented in three stages, in the background, viz. : The Entry into Jerusalem; the Temptation on the Mount; and the Last Supper.

TABOURIER SALE (1898).



CREDI (LORENZO DI).

(1459-1537.)

35 x 35.

179—Virgin and Child.

In the background, seen through a window on the right, a landscape of trees, hills, and stream. In the centre, the Virgin is seated, holding in her lap the Infant Christ. Her long flaxen hair is partly covered by a white handkerchief. Blue dress with red body and green sleeves. On the right, stands St. John looking up towards Christ. Gray background.

COLLECTION OF THE LATE S. BOURGEOIS.

CUYP (ALBERT).

(1620-1691.)

14 x 20½.

180—Stable Interior.

The side of a wooden stall, in the background, on the left. In front of this, a sheep standing and another lying down. In the foreground, in the centre, some culinary utensils. In the background, on the right, a goat lying and a sheep standing.

COLLECTION VAN BEUREN (HOLLAND).



CUYP (ALBERT).

(1620-1691.)

27 ½ x 23.

181—Church Interior.

The interior of a church. In the centre, a high white pillar. On its right, a lady and cavalier; on its left, dogs and figures. Lighted from a high window on the right. The aisle of the church forms the background. A greenish curtain drops from the pillars on the left. Effect of white light.

CUYP (ALBERT).

(1620-1691.)

45 x 32½.

182—Portrait.

Three-quarter length figure of a man standing, bareheaded. Long, straight hair. White lace collar. Black coat. White lace ruffs. A leather glove hangs loosely in his left hand.

COLLECTION MEVROUW VAN PENTICHEM.





CUYP (ALBERT).

(1620-1691.)

18½ x 27¾.

183—Marine.

A still river in the background. Near the centre, a full-rigged ship. On the left, a jetty, on which are numerous figures. Behind these, several sailboats. A high yellow sky. Rich, warm yellow effect.

COLLECTION VAN NIPPEN.

CUYP (ALBERT).

(1620-1691.)

48 x 66½.

184—Departure for the Chase.

On the right, towards the rear, a castle. In front of this, mounted figures are passing. In the foreground, on the left, two mounted figures advance, one a woman, in blue dress with slashed sleeves and black hat with blue and white feathers, mounted on a white horse. Red embroidered saddle. A man, mounted on black horse, in brown dress, bareheaded, with long flowing hair. Three dogs at the heels of the white horse. A man, following behind the mounted figures, holds greyhounds in leash. A high sky, filled with sunlight.

Described as follows in Smith's Catalogue, Vol. V., No. 177, in Supplement No. 48:

"A green landscape, on foreground and left of which are lady and gentleman arriving on horseback; the former elegantly attired in blue silk robe with full slashed sleeves and a cap backed with blue and white feathers, is mounted on a beautiful white palfrey caparisoned with costly housings; the gentleman, riding a brown horse, is on her left. His head is uncovered, and he wears a full flowing wig; they are accompanied by three sporting dogs, and followed at some distance off by the huntsman on foot leading two greyhounds in leash. Beyond these and near the castle on the right are two gentlemen arriving on horseback. A river traverses the middle distance and the country is diversified with enclosures. A fine summer morning adds lustre to the scene. A splendid work."

SIGNED,
COLLECTION THOMAS EMERSON.
COLLECTION SALTMARSH.
COLLECTION ADRIAN HOPE.





DUCK (JEAN LE).

(1636-1695.)

20 x 26.

185—Interior.

Seated by a table in the centre, a woman knitting. On her right, with back turned, a cavalier, talking to her. Behind him, a man, standing against a wall. On the left, in the rear, some men and women drinking.

COLLECTION VAN DUCHTEREN.

DUCK (JEAN LE).

(1636-1695.)

13 X 10.

186—The Artist.

Interior of a studio. An artist in black coat and olive-colored knee-breeches, is seated in front of an easel. His right hand rests on the top of a high red-backed chair, holding a pipe. Smoking tobacco in front of him. Painting utensils on a low chair near him. Olive-green background.

COLLECTION LE CLERQ (HOLLAND), THERE
ATTRIBUTED TO PIETER CODDE.





may be
but I don't know

DYCK (ANTON VAN).

(1599-1641.)

52 x 41½.

187—Gentleman in Armor.

Three-quarter length, with full face shown. Right hand resting on baton. Left hand rests on his sword hilt. Long black, flowing hair. Red cloak, thrown back, discloses his armor

COLLECTION SIR WALTER FARQUHAR

DYCK (ANTON VAN).

(1599-1641.)

49 x 33½.

188—Portrait of Princess Brignole-Sale.

Full-length seated figure of a woman, with reddish hair. Face turned toward the left and shown nearly full. The right hand rests on a covered table. The left hand rests on the arm of a chair. A richly trimmed yellow satin dress. A pearl-colored ruff. In the background, on the left, a red curtain. Genoese period.

COLLECTION LIEBERT VAN HATTEM

188





DYCK (ANTON VAN).

(1599-1641.)

47½ x 37½.

189—The Young Princess.

Full-length portrait of young Princess, in high white dress, standing in front of a high pillar draped with red curtain. On the left, a reddish-brown, high leather-covered chair. In the distance, on the right, glimpse of a landscape. Genoese period.

DYCK (ANTON VAN).

(1599-1641.)

46 x 39½.

190—The Assumption of the Virgin.

The Virgin, in white drapery, her eyes upturned, and arms extended, with long, yellowish hair, face shown full front, is borne aloft, in clouds, surrounded by innumerable child angels, the one on the right about to crown her with a wreath.

Waagen, Vol. II., page 114, says : " The Assumption of the Virgin, which I did not see, is said to be a very excellent work by the master."

Smith ("Cat. Raisonné"), Part 3, No. 264, says : " Also an excellent work of this master."

HOPE OF DEEPDENE COLLECTION.





• LUCRETIA SVB RITRATTO •

FRANCIABIGLIO.

(1482-1525.)

24 $\frac{3}{8}$ x 18 $\frac{1}{4}$.

191—Portrait of Lucretia Summaria.

Portrait of a young Italian lady. Small half length. Oval face looking towards the left. Brown hair in massive coil completely surrounding the head ; dark green dress with full sleeves, cut square in front, showing white chemisette. No ornaments. Right hand seen, holding folded document over small ledge, on which is inscribed

LVCRETIAE · SUMARIAE · EFFIGIES

FROM THE COLLECTION OF THE MEDICI, DUKE DE SANGRO.

EXHIBITED IN 1899 IN THE EXHIBITION OF TWENTY
SELECTED PICTURES BY ITALIAN MASTERS IN
MESSRS. AGNEW'S GALLERIES, LONDON.

FRANCKEN (FRANS THE YOUNGER).

(1581-1642.)

26½ x 28½.

192—The Connoisseurs.

The walls are hung with framed pictures. On a table, in the centre, bric-à-brac and an unframed painting. On the right, two men, seated, examine some curios they are discussing. Behind the chair of one of these, on the extreme right, a servant.

On the floor, a framed portrait, in front of a table, on which is a vase with flowers. A window, in the extreme left, gives a glimpse of a landscape in the distance.

COLLECTION FLAMING.





FYT (JAN).

(1611-1661.)

22 x 43.

193—Still Life.

A brown and white spaniel enters a room from the left, its head and forelegs shown, approaching some dead birds lying on the floor. On the right, a huge gray and black Maltese cat facing the spaniel, crouches for a spring. In the centre, fish in a net, some of which have escaped.

COLLECTION OF THE LATE S. BOURGEOIS.

GELLÉE (CLAUDE).

(1600-1682.)

18 x 23¼.

194—Italian Landscape.

On the right, the columns of a classic building. Beyond this, another building. In the foreground, on the right, several figures. Behind these, a stream stretches from the centre towards the left. On the stream, a boat with some people. The background, a meadow, with houses. A cloudy sky. Oval.

MENTIONED IN WAAGEN SUPPLEMENT, PAGE 390.
COLLECTION LORD HEYTSBURY.





GHIRLANDAIO (DOMENICO).

(1449-1498.)

AND

MAINARDI (BESTIANI).

34 x 34.

195—The Holy Family.

In the background, through windows, a river is seen in the distance, with boats. The Virgin, with blue skirt and red bodice, holds in her lap the young Christ, seated on a dark velvet cushion. On the left, the young St. John, whose chin she pinches. Three angels in the middle ground.

COLLECTION HEKKING (HOLLAND).

GOLTZIUS (HEINRICH).

(1558-1617.)

26 x 30½.

196—Portrait.

Half length. A man, bareheaded, with black dress and fur tippet, stands behind a table on which his left hand rests. Yellowish-green background.





GOTHIC (EARLY).

(XVITH CENTURY.)

37 X 23.

197—The Procession.

Monks are advancing in front of a stone column, on which is a figure. In the distance, the town and an arched gateway.

PURCHASED IN SPAIN.

GOYA
(Y LUCIENTES, FRANCISCO JOSE DE).

(1746-1828.)

33 x 26.

198—Portrait.

Half length. Full face, with eyes looking towards front. Blue coat, with white buttoned vest and white lace collar and frill. Right hand rests on a table, on which is a sheet of paper with presentation endorsed.

SIGNED "GOYA, 1790."
PURCHASED IN SPAIN.





GOYEN (JAN VAN).

(1596-1656.)

41 x 56½.

199—Landscape near Leyden.

A flat country fills the foreground and stretches on the left and centre to the background. On the right, in the foreground, a hill. In the distance, on the right, a college building. High sky, with moving clouds. Brown tone.

COLLECTION ALFRED DE KNYFF.

GOZZOLI (BENOZZO).

(1424-1498.)

25 X 31.

200—The Raising of Lazarus.

On the right, the arched entrance to a vault in rocks partly covered with stunted bushes. Out of the vault, Lazarus walks, accompanied by two male figures. Two females kneel in front of him. On the extreme right several figures. In the foreground, in the centre, the figure of Christ with erected right hand. Behind him, his Disciples. Two donors in foreground, on the extreme left. In the centre a tall pine. The background, a rocky eminence, on which are the buildings of the town.

PURCHASED IN ITALY BY MESSRS. THOS. AGNEW & SONS.





GRECO (IL).

(1548 ?-1625.)

28 x 21½.

201—The Monk.

A monk, in gray dress, with close-cut hair and upturned eyes, holds some fruit. Gray tone.

PURCHASED IN SPAIN.

GUARDI (FRANCESCO).

(1712-1793.)

27 x 36.

202—The Rialto.

The Grand Canal, bordered by buildings, stretches from the right to the rear. Beyond the middle distance it is spanned by the Rialto Bridge. Buildings behind the Canal stretch from the right towards the centre. On the left, other buildings. On the Canal, numerous gondolas and figures. Placid blue sky with light white clouds.

INGRAM (MARSALA HOUSE) COLLECTION.





GUARDI (FRANCESCO).

(1712-1793.)

5 x 7.

203—Ruins.

A stream on the right extends to the background. On its left bank, the ruins of a building, showing arch, columns, and some bushes growing in the interstices. In the extreme foreground, on a bank, on the left, some figures. A high, light-blue, sky.

COLLECTION HENDERSON.

GUARDI (FRANCESCO).

(1712-1793.)

26½ x 36.

204—Venice by Moonlight.

A high blue sky. The Grand Canal, studded with gondolas, filling the foreground, stretches between palaces to the rear, disappearing behind them. Near the foreground, on the left, large square palaces, one with high pillars. Dark effect.



GUARDI (FRANCESCO).

(1712-1793.)

5 x 7.

205—Ruins.

In the foreground, on the centre and left, the ruins of a building, showing arch and columns, with bushes growing in the interstices. The background, one of the canals, with a gondola on the right, in the centre. Some buildings in the extreme distance. A blue sky, with clouds tinged with sunset colors.

COLLECTION HENDERSON.

HALS (FRANZ).

(1580 ?-1666.)

29½ x 24.

206—The Cat Merchant.

A half-length figure of male peasant, in dark bluish coat, with full face, pipe stuck through top of his hat, holding up a wicker basket out of which cats peep.

COLLECTION FLAMING.

COLLECTION VAN BEUREN.





HALS (FRANZ).

(1580 ?-1666.)

25 X 21.

207—Portrait.

Half-length portrait of cavalier, with long, straight, black hair, somewhat dishevelled. Deep white collar. Black coat. Black cloak. Face shown full.

COLLECTION ROO VAN WESTMAAS.

HALS (FRANZ).

(1580 ?-1666.)

16¼ x 11¼.

208—The Lovers.

Interior. A girl with white cap is seated on a chair, holding a stone pitcher in her lap, her right hand clasped around the handle. Full face, eyes looking slightly towards the left. White handkerchief around head and neck. Green apron and red sleeves. A boy, full face, on the right, watches the girl. Black dress with edging of white at the neck. Red cap.

COLLECTION REPELAER VAN SPYKENISSE.

COLLECTION VAN DER VEEN.





HEEM (JAN DAVIDSZ DE).

(1600-1674.)

18½ x 15½.

209—Still Life.

On a grayish-brown slab, on the left, some mussels and shells. Behind these, a wine-glass with wine. On the right, peaches, grapes, and leaves. Beyond, a butterfly.

COLLECTION WOORTMAN.

HELST (BARTHOLOMEUS VAN DER).

(1611-1670.)

$35\frac{1}{8} \times 56\frac{1}{2}$.

210—The Arrest of the DeWitts.

In the foreground and centre of picture, several figures standing, amongst them the DeWitts. Behind these, a horse and wagon, surrounded by several figures. In front of the wagon, a man stoops, examining the contents of a bag. On the left, a large brown tree-trunk. High sky, with light, whitish, clouds. Brown effect.

Waagen, Vol. II., page 115, says: "A picture in the taste of Cuyp. . . . The broad light, the great animation of the heads, the clearness and warmth of the coloring, and the excellent body, show it to be of Van der Helst's middle and best period."

HOPE OF DEEPDENE COLLECTION.





HEYDEN (JAN VAN DER).

(1637-1712.)

AND

VELDE (ADRIAEN VAN DE).

(1635-1672.)

$13\frac{1}{4} \times 15\frac{3}{8}$.

211—Village Church and Cottage.

The street of a village on the left, on which are several persons. On the right, in the middle ground, a high stone entrance to a church, surrounded by a wood fence. On the right of the church, a brick building, near which are three pigs. In front of the church, pigs and dogs. Some persons are entering the church. Trees in the distance, on the left.

Waagen, Vol. II., page 123, says, speaking of this picture and its companion: "Both are of the first quality and of remarkable force and depth of coloring."

Smith, Part 5, No. 101, says, speaking of this and its companion: "The figures and the animals in these excellent pictures are by the hands of A. Van de Velde."

HOPE OF DEEPDENE COLLECTION.

HOBBEEMA (MEINDERT).

(1638-1709.)

39 $\frac{3}{4}$ x 57.

212—The Travellers.

A road winds, from the foreground in the centre, around a hillock, and is lost in the middle distance. On the right, a mill and bridge. A stream and large tree. Down the road, in the centre, two horsemen approach. In front of them, two dogs. A peasant seated in the foreground, on the left. Other peasants on the hillock on the left. Woods in the background, on the left, behind which is seen the spire of a church. In the background, in the centre, trees, through which glimpses of sky. A blue sky, with gray clouds.

EARL DUDLEY SALE.





24

HOLBURN (HANS)

1894

HOLBEIN (HANS).

(1497-1545.)

18 x 14.

213—Portrait.

Face turned towards the right. Yellow sleeves. Deep white collar. Head nearly enveloped in white scarf. Olive-green background.

COLLECTION PIETER DE BLOCK.
COLLECTION BECKER FAMILY.

HOLBEIN (HANS).

(1497-1545.)

7 x 5½.

214—Portrait.

Face shown full front. Black velvet cap.
Black coat, with peep of white collar. Yellowish-green background.



Mr. G. H. H. H.



HOOQHE (PIETER DE).

(1630-1677 ?.)

21 X 24.

215—Interior of a Chamber.

A female making a bed. Her attention, whilst doing this, is directed to a child that has just opened the door and is standing with its hand on the latch. The open door gives view down a passage to a garden. Various objects are distributed about the room. On the right, a high window which lights the room. In the corner on the right, a table covered with a red cloth, on which is a mug. Pictures on the wall.

COLLECTION LORD RADSTOCK (1826).

COLLECTION MARQUIS OF STAFFORD.

COLLECTION C. SCARISBRICK (1861).

COLLECTION ADRIAN HOPE.

SMITH'S CATALOGUE, PART 4, PAGE 227, NO. 29.

JANSSENS (CORNELIS).

(1594-1665 ?.)

17¼ x 13.

216—Portrait of Captain Delawar.

Quarter-length portrait of Captain Delawar, first Governor-General of Virginia.

PAINTED IN 1627.

COLLECTION OF COUNTESS DELAWAR.





JARDIN (KAREL DU).

(1625-1678.)

16 x 13½.

217—Landscape with Cattle and Horses.

A bare hilltop, with sky heavily overcast with clouds. On the right, in the foreground, a gray horse. On the left, a white cow with black and spotted face, browsing. In front of, and between the two, a brown cow lying down. Warm gray tone.

Waagen, Vol. II., page 121, says: "A sunbeam lighting the animals, which are admirably painted in a warm tone and of excellent body, forming a striking contrast with the gray tone of the landscape."

SMITH, "CAT. RAISONNÉ," PART 5, No. 119.

HOPE OF DEEPDENE COLLECTION.

KALFF (WILLEM).

(1630-1693.)

31 x 25¼.

218—Still Life.

On a table, with rich brown velvet cover, a blue Delft dish, a lemon, an orange, and other fruits. Drinking glasses in background. Rich yellow effect.

COLLECTION WOORTMAN.





LIPPI (FILIPPINO).

(1457-1505.)

35 x 35.

219—Holy Family.

The Virgin, three-quarter length, her eyes turned towards the right, standing, holds in her arms the Infant Christ. Face shown nearly full. Flaxen curls. Red dress. Blue cloak with green lining. On the right, standing, shown full length, St. Joseph, with long flowing white beard, in a superb red coat with white sleeves. On the left, St. Anthony, in gray, holds a cross.

COLLECTION OF W. HEKKING.

MANTEGNA (ANDREA).

(1431-1506.)

28½ x 24½.

220—Portrait of Luigi Gonzaga.

Quarter length. High, red cap. Armor with red leather straps and buckles. Face turned toward the right. Green background.

SIGNED "A. N. MANTINIA PINX. ANNO MCCCLD."
SCIARRA GALLERY.



ANTINIA
1000 ANNO
CCCC



MARIESCHI (MICHELE).

(? -1743.)

20 x 25½.

221—View on the Brenta.

On the left, columns and the arches of ruined buildings. On the right, a river. In the rear, buildings. A clouded sky, with blue glimpses.

MEMLING (HANS).

(1425 ?-1492 ?.)

15¼ x 11¼.

222—Portrait of William Moreel.

Right face shown, with eyes looking towards left. Straight black hair dropped on forehead. Hazel eyes. Plum-colored dress with black facing. Hands upturned and folded. Through two pillars on right and left, is seen a background of brown park, with castle and sea in the distance.

REPLICA OF THE PICTURE IN BRUSSELS GALLERY.
COLLECTION OF LeBAILLY D' INGHEIM, BELGIUM.





MEMLING (HANS).

(1425 ?-1492 ?.)

15¼ x 11¼.

223—Portrait of Barbara Moreel.

Left face shown, with eyes looking towards right. Thin veil partly covering left of face. Brown dress with dark edging. High peaked cap. Around neck, gold chain, with pendant. Hands upturned and folded. Hazel eyes. View of sea and trees, in distance.

REPLICA OF PICTURE IN BRUSSELS GALLERY.
COLLECTION LeBAILLY D' INGHEIM (BELGIUM).

METSU (GABRIEL).

(1630-1667.)

16 $\frac{1}{8}$ x 17 $\frac{3}{4}$.

224—Writing the Letter.

A lady in crimson jacket, trimmed with ermine, is seated at a red-covered table, writing a letter. In the background, on the right, a curtain is partly drawn back from an open window. On a cabinet in the rear, a bust. A violoncello rests on a chair to the right of the table. Behind the woman writing, overlooking her, and dictating, is a cavalier, supposed to be her father. In the foreground, on the left, a waste-paper basket. Warm-red and brown tone.

Waagen, Vol. II., page 116, says: "Of glowing harmony, deep chiaroscuro and delicate finish. It is mentioned by Descamps."

New Cat. Part I page 312

SMITH (CAT. RAISONNÉ) PART 4, NO. 101.

COLLECTION M. BIERENS (1754).

MENTIONED BY DESCAMPS IN "LA VIE DES PEINTRES."

HOPE OF DEEPDENE COLLECTION.





MIERIS (FRANS VAN).

(1635-1681.)

10½ x 9½.

225—The Flirtation.

A lady, in white satin dress, with red cloak trimmed with white fur, is seated at a table, which is partly covered with a rug, on which is a decanter. Behind her, a cavalier, with long hair, talking to her. The left hand of the lady, resting on the top of a blue leather-backed chair, holds a wine-glass.

MOLENEAR (JAN MIENSE).

(1610-1668 ?.)

19 x 25.

226—Children Playing.

At a table are seated three figures. On the right, behind one of these, pulling at her skirt, a child. Into a mug held by one of them, a boy is pouring wine. In the foreground, a large barrel. A dog, standing on the knees of one of the children on the left, trying to kiss him.



MORO (SIR ANTONIO).

(1525-1581.)

17 x 14.

227—Lady of the Court of Queen Mary.

Quarter-length portrait. Face, nearly full, turned toward right. White head-dress. Stiff white ruff. Black dress. Dark background.

INSCRIBED "1585. 29."

COLLECTION SIR MARK SYKES.

COLLECTION LIEUT.-COL. RALPH VIVIAN.

EXHIBITED WINTER GALLERY, 1880.

MORONI (GIOVANNI BATTISTA).

(1510-1578.)

49 x 37½.

228—Portrait.

Nearly full-length portrait of a nobleman,
with black velvet high hat, white ruff, and
black velvet coat. Sword held in left hand.

Sold at London John Spring London 1752 10 16 Sold





MURILLO (BARTOLOME ESTEBAN).

(1618-1682.)

50 x 41½.

229—Los Gallegas.

Two women in a window looking into the street below. On the right, behind the casement of the window, stands one of the women, the elder, who with her right hand holds a white scarf partly in front of her face. The left arm of the younger woman rests on the ledge, her chin being supported by her bare right arm and elbow.

COLLECTION LORD HEYTESBURY.

SEE CURTIS'S "MURILLO AND VELASQUEZ."

SEE BRYAN'S "DICTIONARY OF PAINTERS."

SEE SIR WILLIAM STIRLING MAXWELL'S
"SPANISH PAINTERS."

WAAGEN'S SUPPLEMENT, LETTER A, p. 388.

EXHIBITED AT BURLINGTON HOUSE, 1887.

NEER (AART VAN DER).

(1603-1677.)

37½ x 52.

230—Harbor Scene.

In the background, on the right and centre, the bank of a river, with windmill and houses. The river fills the foreground, the centre and the left background. Numerous vessels in the harbor. In the extreme foreground, on the right, three fishermen stretch their nets. A yellowish-white clouded sky with blue glimpses. Moonlight.

COLLECTION ALFRED DE KNYFF.





OSTADE (ADRIAAN VAN).

(1610-1685.)

$6\frac{3}{4}$ x $7\frac{1}{2}$.

231—The Violin Players.

An interior, with two figures seated at a table. One, with side face shown, holds an earthen mug tilted on the edge of the table. On the latter, a musical score and pipe are lying. The other figure, with red cap and bow drawn across violin, is looking at the score in front of him.

COLLECTION VAN BEUREN.

OSTADE (ADRIAAN VAN).

(1610-1685.)

$6\frac{3}{4}$ x $7\frac{1}{2}$.

232—The Drinkers.

An interior, with two figures seated at a table on which a pipe is lying. One, with pitcher resting on the edge of the table, is about filling his glass. The other holds a pipe in his left hand. A folded white cloth is on the edge of the table, on the left.

COLLECTION VAN BEUREN.





OSTADE (ADRIAAN VAN).

(1610-1685.)

$5\frac{3}{4} \times 4\frac{3}{4}$.

233—The Drinker.

On a table, on the right, on which the drinker rests his right elbow, an earthen closed pitcher and some smoking tobacco. Figure three-quarters length. Right hand holds a bowl. In the left hand a pipe. High hat. Brown vest; green apron. Face shown full, looking towards left.

COLLECTION DE VOS (HOLLAND).

OSTADE (ADRIAAN VAN).

(1610-1685.)

17 $\frac{3}{8}$ x 15 $\frac{5}{8}$.

234—Cottage Yard with Peasant Family.

In a gateway, leading into the courtyard of a picturesque cottage, a peasant stands. On his left, an old woman is seated. On his right, a woman, stooping, holds a child. Behind the entrance to the courtyard, the gabled roof of a cottage, with trees. On the right of the courtyard, the yellowish-white side of a vine-covered cottage. In the courtyard two children. One, a boy, standing, plays with a black-and-white dog he is trying to make dance. The other, a girl, in blue body and yellow skirt, seated, watches them. On a line fastened to a pale fence, along the cottage wall, are some clothes, white and red.

Waagen, Vol. II., page 119, says: "The sun shining over the wall and through an open door gives a wonderful charm to this pleasing picture, in which the chiaroscuro is treated with the greatest delicacy."

Burger, in "Treasures of Art at Manchester," page 315, says: "An Ostade of his most beautiful manner. . . . It is at the same time ingenious and clear, very large in execution and very spirituelle in the details."

SIGNED AND DATED, 1673.

EXHIBITED BRITISH GALLERY, 1815.

NO. 735, MANCHESTER EXHIBITION, 1857.

SMITH (CAT. RAISONNÉ) PART I, NO. 188.

A PRINT OF SAME BY JANINET, IN COLORS.

HOPE OF DEEPDENE COLLECTION.





OSTADE (ISAAK VAN).

(1621-1649.)

19 $\frac{1}{4}$ x 24 $\frac{3}{4}$.

235—The Halt.

In front of an inn on the left, with church steeple in the background, several horsemen have halted. A gentleman about to mount a gray horse, with blue velvet saddle-cloth, is conversing with another mounted on a dun-colored horse. A peasant is putting fodder in a trough. On the right a hut, in front of which are two women, seated, some poultry, and a man standing. Beggars, dogs, and chickens, in the middle ground. In the distance, trees and a church spire.

SIGNED AND DATED, 1645.

COLLECTION DUCHESSE DE BERRI (1837).

COLLECTION COUNT MORNAY.

COLLECTION MRS. LYNE STEPHENS (1895).

SMITH'S (CAT. RAISONNÉ) SUPPLEMENT, PAGE 127, No. 17.

PALAMEDESZ (ANTON).

(About 1601-1673.)

26 $\frac{1}{4}$ x 22 $\frac{3}{4}$.

236—The Toilet.

Interior. On a toilet table, with reddish-brown cloth, various articles of the toilet. An easel-mirror on the right. In front of this, a carved wooden chair with reddish velvet seat. Behind the table a black-haired female, in black dress, is seated. In front of the mirror, partly reflected in it, stands a woman, arranging her hair. Blue robe, heavily embroidered red silk petticoat. White lace collar. In the centre and rear of the room, some chairs. Portraits hanging on the wall. A small dog on the left in front.

LE CLERCQ SALE (HOLLAND).



POEL (ABR VAN DER).

(1621 ?-1664 ?.)

23½ x 31½.

237—Landscape.

In front of a cottage building on the right, a male figure, in shirt-sleeves with red breeches, stands at a table on which are some vegetables. On the ground, in front, kitchen utensils and some dogs. A female approaches from door of the cottage, on the right. The cottage forms the right and centre of the background. In the foreground, on the left, a small pool in which ducks are swimming. Beyond these, on the left, the cottage farm buildings. A sunset sky. Luminous, rich brown tone.

COLLECTION VAN NIPPEN (HOLLAND).

POTTER (PAUL).

(1625-1654.)

39 x 49.

238—Landscape with Cattle.

On the left, on rising ground, by the side of an old pollard tree, a boy stands, cutting a twig. Near him, looking towards the left, a young bull. On the right, two horses, one gray, the other black. A cow and some sheep resting in the foreground. A heavily clouded sky, with peeps of blue.

OLD MASTERS' EXHIBITION, LONDON, 1890.





RAPHAEL (SANZIO).

(1483-1520.)

22½ X 17½.

239—Portrait of Julius II.

Half length. The head, shown nearly full face, turned to the left, eyes looking to the left. Red velvet cap with white fur edging. The dress, also of red, bordered with white fur, falls in folds on the neck and breast. Part of the right side of face in shadow, the rest brilliantly lighted. The silver-white beard stands out from the deep red velvet coat.

COLLECTION VICTORIA DELLA ROVERE (ROME).

COLLECTION CASSA FERDINAND II. DE MEDICI (ROME).

COLLECTION MARQUESE ARDITI (ROME).

COLLECTION SIGNOR ENCESLAO BAJOCCHI (ROME).

COLLECTION BARON VAN LEYDEN ; HEER VAN VLAARDINGEN (HOLLAND).

RAVESTEYN (JAN VAN).

(1572 ?-1660 ?.)

43 x 36.

240—Female Portrait.

A three-quarter length. Face shown full, eyes turned towards the right. A gold embroidered black dress; pointed lace cuffs; a stiff, fluted, ruff. Lace head-dress. A bangle on the right arm. A glove hangs from the right hand.





REMBRANDT (VAN RYN).

(1606-1669.)

24½ x 19½.

241—Portrait of his Wife Saskia.

Half length. Full, florid face, turned towards right. Dark dress, relieved by embroidered neck-kerchief and gold chain. Pearl ear-ring. Auburn hair.

Smith says: "This is a carefully finished work of the Master."

SMITH'S CATALOGUE, PART 7, No. 576.

COLLECTION WILLIAM WELLS (OF REDLEAF).

COLLECTION H. BINGHAM MILDMAV.

MEZZO-TINT BY READ, PUBLISHED IN 1776.

REMBRANDT (VAN RYN).

(1606-1669.)

40 x 29.

242—A Standard Bearer.

A portrait of the artist, three-quarters length. Full face shown, eyes looking towards right. A hat with plumes. Right hand resting along sword hilt, on right hip. Left hand clutching the standard, the folds of which form a background for the head. Slashed dress, with scarf. Rich yellow tone, with luminous dark background.





REMBRANDT (VAN RYN).

(1606-1669.)

14 X 11.

243—Portrait.

Quarter-length portrait of a young man.
Brown plumed hat. Brown coat. Metal
collar. Face shown full front. Brown
background.

RUBENS (PETER PAUL).

(1577-1640.)

22 $\frac{1}{4}$ x 42 $\frac{1}{2}$.

244—Rape of the Sabine Women.

A color study of the celebrated painting. In the middle, a struggle between the Roman, who has taken one of the Sabine women on his white horse, and one of the Sabines. On his knees, clutching the bridle of the white horse, is an old man. In the foreground, on the right, some women endeavoring to escape. On the left, dismounted Romans carrying away the Sabine women. The buildings of the city in the rear. Landscape in the distance.

COLLECTION DE ROO VAN WESTMAAS.

COLLECTION WOORTMAN, OF HOLLAND.





RUBENS. (PETER PAUL).

(1577-1640.)

31½ x 25.

245—Portrait of Cornelius Van der Geest.

Half length. Face shown full front.
Dark cloak. White ruff. Grayish hair.
Yellow flesh tones.

COLLECTION DE VAN POEL VAN NIELAND.

RUYSDAEL (JACOB VAN).

(1628 ?-1682.)

17 X 24½.

246—Marine View.

An unquiet sea. In the centre and middle, a boat with men taking in sail. On the right, in the rear, a high pier and buildings. On the sea, in the distance, boats. A heavily clouded, dark sky.

COLLECTION VAN DER VEEN.





RUYSDAEL (JACOB VAN).

(1628 ?-1682.)

39 x 49.

247—Forest Scene.

A stream, in the centre, emerges from behind a hillock and falls over some rocks, spreading itself over the centre and right foreground. On the left, a fallen white birch trunk, whose branches dip in the stream. On the left, in the centre and background, a hillock and trees. On the right, a rocky background with trees. A blue sky shows through heavy dark and white clouds.

RUYSDAEL (JACOB VAN).

(1628?-1682.)

47½ x 37.

248—The Waterfall.

Very delicate, high, light blue, sky, with delicate fleecy clouds. From the background on the right, behind high rocks on which are trees, a stream emerges, which, in the foreground, falls over rocks. On the left, a high rocky bank, covered with fir-trees, behind which are some buildings.





RUYSDAEL (JACOB VAN).

(1628 ?-1682.)

AND

DECKER (CORNELIS).

(? -1678.)

22 x 25.

249—The Old Mill.

In the foreground, on the right, an old mill with brick face showing through broken plaster. At the door, the miller stands, with blue coat and red cap. Behind the mill, some trees. In left foreground, a hill. Light clouds. Yellowish-brown tone.

RUYSDAEL (SALOMON VAN).

(1605 ?-1670.)

41 $\frac{3}{4}$ x 52.

250—River Scene.

The foreground, a river, which stretches on the left to the background. A barge with cattle and people is leaving the right shore. In the background, on the right, a church steeple and some buildings. On the bank of the stream, in the centre, some trees. Shipping on the river, on the left. A high sky with light clouds. Light, yellowish-brown, effect.

SIGNED AND DATED, LE CLERQ SALE.





RUYSDAEL (SALOMON VAN).

(1605 ?-1670.)

$30\frac{1}{4}$ x $44\frac{1}{2}$.

251—Winter Landscape.

A frozen stream fills the whole foreground and curves from the right, around towards the centre. Immediately behind the stream, on the left, a flat bank, on which are numerous horsemen. In the background, a castle and some houses. Numerous skaters on the frozen stream. In the foreground, on the right, a red covered tent, in front of which are many figures. On the right, in the middle distance, a stone castle with round turrets.

COLLECTION OLLENDORF.

SARTO (ANDREA DEL).

(1487-1531.)

20 X 16.

252—Portrait of a Man.

A half length. Face shown full, eyes turned towards the left; moustache and short-cropped full beard. A close-fitting black velvet cap; a black coat with glimpse of narrow white collar. On the left, a curtain.





SIGNORELLI (LUCA).

(1441-1523.)

31 x 21 $\frac{1}{4}$.

253—The Angel Gabriel.

In the centre, the Angel, nearly full length, holds a long stemmed lily. Light red dress, with slashed sleeves, pearl and white. A background of green hills.

COLLECTION OF THE LATE S. BOURGEOIS.

SNYDERS (FRANS).

(1579-1657.)

47 x 72.

254—Still Life.

In the background, on the right, against a wall, hang a hare and fowl. On a table, filling the foreground, behind which stands a boy with reddish velvet coat and yellow sleeves, are metal and china dishes, with lobster, birds, grapes, and fruit. On a shelf, in the background, various utensils and loaves of bread. In the foreground, on the left, a chicken pecks at a loaf of bread.





SPINELLO DI LUCA SPINELLI.

(1333-1410.)

27½ x 18½.

255—Madonna della Rosa.

Background of blue, with flowers. The Virgin, shown half length, holds the young Christ, who stands in front of her on a slab. The cloak of the Virgin blue, with red sleeves. Bodice gold embroidered. Gold halo. Effect of great serenity and sweetness.

STEEN (JAN).

(1626-1679.)

56½ x 57½.

256—The Merry-makers.

Outdoor scene in a trellis arbor, covered with vines. On a stone pedestal, on the left, a musician in brown dress, with black hat and white feather, is seated, playing a guitar. Another figure in brown dress is standing behind him making some outcry. In front of a table, on which are a ham and some other articles, a woman, in blue and brown dress, with red slippers showing underneath. Also in front of table, on the right, a child with two dogs. Around the table are several male and female figures, drinking a toast. In the rear, a woman holding a child. A background of house and trees. By the side of the stone column on which the guitar player is seated, is a vase, with flowers and some drinking vessels. In the rear, a gardener on a ladder is plucking grapes.

SIGNED,

DAVID P. SELLAR COLLECTION,

WINTER EXHIBITION, LONDON, 1888.





STEEN (JAN).

(1626-1679.)

43 x 54 $\frac{1}{4}$.

257—The Drunken Family.

On the right, on the steps forming the entrance to a house in the background, a woman with reddish-brown dress, pinkish jacket trimmed with white fur, and white handkerchief tied around her head, is seated, her head resting on her left arm, in a drunken sleep. In her right hand, a clay pipe. In front of her, a pig, and, on a perch, a parrot. A girl with green jacket and olive-green dress, on her knees on the lower step, offers a glass of wine to the parrot. In the foreground, on the right, a bowl, some grapes, and fruit.

On the extreme right a child is peeping from the door. On the left, in the distance, some buildings. In the courtyard, a lady and gentleman are seated, talking. In the centre foreground, three children, one holding a cat, to which another offers milk in a shallow bowl.

SIGNED, "J. STEEN."

STEEN (JAN).

(1626-1679.)

30 x 24.

258—The Procession.

In the background, on the right and centre, a cottage sheltered among trees. In front of this, behind a fence, stand several figures, male and female, watching a little girl in long white skirt, the latter held by two older children who follow her. In front of the fence, a dog and a little girl, the latter in black bodice and brown skirt, her head covered with a white handkerchief. On the left, in the distance, a stream with cottages and trees. On the street, nearly in the foreground, on the left, several children stand near a pump, in front of which is a large bucket. Oval.





TENIERS (DAVID, THE YOUNGER).

(1610-1690.)

33 x 47.

259—Market at Ghent.

The foreground is filled with booths, and innumerable figures. A small pool towards the left. In the centre, a cathedral church. The buildings of the town in the background. High, sunlighted sky, with light clouds. Mellow effect.

COLLECTION HOFFMAN (HOLLAND).

TENIERS (DAVID, THE YOUNGER).

(1610-1690.)

16 X 20½.

260—Gentleman and Lady Visiting
Stable.

On the left, a gentleman, richly attired, holding in his right hand a long cane, is descending the steps leading to a stable on the right, in the background. Behind him, are a lady, in brown dress with blue sleeves, a boy, in blue coat, and a greyhound. In the centre of the stable, a white horse. Behind this, another horse. On the left of the white horse, five male figures, in red and blue dresses. A window in the stable on the right, partly lights the latter.

COLLECTION BARON OPPENHEIM.





TENIERS (DAVID, THE YOUNGER).

(1610-1690.)

12 x 9.

261—The Smoker.

In the right foreground, in the recess of a yellow wall, a young man, in a grayish coat and blue breeches, with clay pipe in left hand, seated at a table on which are smoking implements. To his right, in the right corner, an earthen jug. On the left, in the background, some figures seated at a table, playing cards. Portrait mark on the wall.

TERBURG (GERARD).

(1617-1681.)

31 x 26 $\frac{3}{4}$.

262—The Toilet.

An interior. A lady seated at a dressing table, with reddish-brown cover, on which are a candlestick, an easel, mirror, and some toilet articles. Red jacket, with white fur trimming. Her maid, standing behind her chair, arranges her hair. A black and white dog lies at the feet of his mistress. In a corner of the room, on the right, a red velvet chair. Olive-green background, with pictures on walls.

COLLECTION DANSER NYMAN.

COLLECTION DE ROO VAN WESTMAAS.



TIEPOLO (GIOVANNI BATTISTA).

1692-1769.)

13½ x 17.

263—Landscape.

Some figures in the foreground, one clinging to a large stone pillar. Flying cherubs. Water in the distance. A blue sky. Oval.

TIEPOLO (GIOVANNI BATTISTA).

(1692-1769.)

$23\frac{3}{4}$ x $18\frac{3}{4}$.

264—The Worship of the Wise Men.

At the foot of a high stone pillar, the Virgin, seated, with the Holy Child in her lap. On the pediment of the pillar, a man is standing. On the left, some cows. On the right, stand the wise men and their attendants. In the background a wide archway is half shown. Beyond this, a peep of blue sky, with white clouds.





TINTORETTO (JACOPO ROBUSTI).

(1518-1594.)

46 x 38.

265—Portrait.

A woman, three-quarters length, stands beside a table covered with red and black, embroidered, cloth. In her uplifted right hand, she holds a piece of drapery. White dress with red silk scarf. In the distance, on the left, the side of a building and hills.

COLLECTION COUNT GALLI TASSI.

TINTORETTO (JACOPO ROBUSTI).

(1518-1594.)

36 x 49.

266—The Holy Family.

In a landscape with dark, cloudy sky, and trees in the distance, the Holy Family. On the left, the Virgin Mary, with red sleeves and green dress, holds the Infant Christ, with hands upraised, with whom she plays. An angel on the left. Joseph behind the Virgin.

COLLECTION HEKKING (HOLLAND).





TIZIANO (VECELLIO).

(1477-1576.)

32 x 41.

267—The Holy Family.

In the front, a table, on which stands the Infant Christ, nude, with right hand extended towards the Virgin, whose right hand is clasped around his waist. The Virgin, in high red dress. Behind the Child and the Virgin drops a piece of embroidery. On the right, St. Joseph, with right side face shown. In his hand, a cane. On the left, in the foreground, St. John, with reddish curly hair, holding in left hand a scroll, looks towards the Christ. On the left, in the rear, Joseph of Arimathea shown full front, with full, white beard and red dress.

SIGNED, "TITIANUS, F."

COLLECTION DUKE HEIR LEOPOLD WILHELM (AUSTRIA).

COLLECTION COMTE GANTANTIN (ITALY).

TOL (DOMINICUS VAN).

(1631 OR 1642-1676.)

11 X 9.

268—The Usurer.

An old man, with brown coat and reddish brown cap, is seated at a table in front of which are spread out some parchments, and on which is some money.

Waagen, Vol. II., page 118, speaking of this picture and its companion, says: "are also very estimable works by him."

HOPE OF DEEPDENE COLLECTION.



UNKNOWN.

(XVIIITH CENTURY.)

269—Portrait.

Half length. Eyes turned towards the
right. Fluted white collar. Brown cloak.

VELASQUEZ
(DIEGO RODRIGUEZ DE SILVA Y).

(1599-1660.)

62 x 65.

270—The Satyrs and the Traveller.

The painting illustrates the story of the traveller who blows hot and cold. He is seated at a table in the house of the Satyrs, in yellowish-brown coat, cooling the soup in his spoon with his breath.

Behind him stands the female Satyr holding her child. On the right, the male Satyr, nude to the waist, watches him. Very rich yellow tone.

COLLECTION JOSÉ DE PINTO (1780).

COLLECTION LOPES LEAO DE LAGUNA (HOLLAND).





VELASQUEZ
(DIEGO RODRIGUEZ DE SILVA Y).

(1599-1660.)

32½ x 39.

271—Los Borrachos.

A study for the well-known picture at the Prado, with variations. Bacchus, nude to the waist, with red cloak dropped over his legs, and with a wreath of vine-leaves, seated on the right, crowns with leaves a kneeling figure in gray coat and brown breeches. A figure in the rear holds a bowl, half filled with wine, in which Bacchus steepes the leaves. In the rear, three other figures, one that of a negro boy. In the extreme left, on a barrel, a wine-glass, half filled with wine.

SIGNED AND DATED 1634.

WAAGEN'S SUPPLEMENT, LETTER H, PAGE 387.

BRYAN'S DICTIONARY, VOL. II., PAGE 649.

COLLECTION LORD HEYTESBURY.

SEE CURTIS, "MURILLO AND VELASQUEZ."

SEE STIRLING MAXWELL'S "ANNALS OF THE
ARTISTS OF SPAIN," PAGE 701.

VELDE (ADRIAAN VAN DE).

(1635-1672.)

10 X 12.

272—Landscape with Cattle.

In the foreground, a yellow and brown cow advances. Behind it, a milkmaid and some sheep. In the distance, trees and a glimpse of sunset sky.



VELDE (WILLIEM VAN DE).

(1633 1707.)

$27\frac{1}{2} \times 36\frac{1}{2}$.

273—Marine View.

A calm sea, on which, on the left centre, is a large ship at anchor. Smaller ships on the right and in the distance. High sky, with clouds. Gray effect.

COLLECTION SIR HENRY HOUGHTON, BART.

VERMEER (JAN VAN DELFT).

(1632-1675.)

20 $\frac{1}{4}$ x 25 $\frac{3}{4}$.

274—The Card Players.

In an interior, lighted from a window in the centre, through which houses may be seen, are three children playing cards. The child on the right, shown with side face, in red cloak and yellow slashed coat. In the centre, shown full face, eyes turned towards right, with white handkerchief around her head, is the oldest child, who examines her cards before playing. On the extreme left, the youngest child, shows full face, eyes looking towards left, cards turned outward, in brown dress with red bows on sleeves. Gray effect.

COLLECTION MEVROUW DE BOSSON (HOLLAND).

COLLECTION HARDEBOL (HOLLAND).





VERMEER (JAN VAN DELFT).

(1632-1675.)

16 x 13.

275—Portrait of Boy.

Quarter-length portrait of boy, with long hair, black velvet hat, and deep, old lace collar. Face shown nearly full length, turned towards left. Light yellowish-brown background.

COLLECTION MEVROUW VAN HATTEM (HOLLAND).

VERMEER (JAN VAN DELFT).

(1632-1675.)

20 x 16.

276—The Sleeping Servant.

Kitchen interior. A female servant, in white cap and white apron, red sleeves, and blue dress, with head rested in her hand, seated on a chair. In the background, the kitchen wall, with latticed window on the left. On the wall, in the background, hang various kitchen utensils. In the left corner, a barrel, broom, brass kettle, wooden bucket, earthenware pitcher, and other articles.

ENGRAVED IN BURGER'S CATALOGUE
OF PAINTINGS BY VERMEER.





VERONESE (PAOLO).

(1528-1588.)

30 x 52 $\frac{5}{8}$.

277—The Rape of Europa.

On the left, some trees. On the centre and right, the white bull, with Europa seated. A Cupid, with back turned, in front of the bull. On the left, a cow and dog. Five female figures. A clouded sky, seen in the distance.

COLLECTION CHARLES FAIRFAX MURRAY.

VERSPRONCK (JAN).

(1597-1662.)

32 x 26½.

278—Portrait of a Gentleman.

Half length. Face showing nearly full. Eyes looking to the right. Long, flowing hair. Right hand rests on hip. Hat white, linen collar. Black coat.

SIGNED, "J. VERSPRONCK."





VLEEGER (SIMON DE).

(1600-1666.)

$27\frac{1}{4}$ x $42\frac{3}{4}$.

279—Scheveningen Beach.

In the foreground, on the left, a shore on which are numerous peasants with fish. The sand dunes on the left extend to the background. The sea fills the rest of the canvas. In the centre, on the beach, a large sailing vessel. Horsemen and other figures, on the left of this. In the distance, on the right, ships under sail. A high, light, blue sky, with moving white clouds.

SIGNED AND DATED 1633.

EXHIBITED AT ROYAL ACADEMY, 1888.

COLLECTION MRS. MOSELEY.

VLIET (HENDRICK VAN).

(1611-1675.)

22 x 17.

280—Church Interior.

In the foreground, the interior of a church. In the centre of an oval niche, a man in black dress, talking to the sexton.

The pillars of the aisle, on the left, lighted from high windows in the rear. On these pillars pictures hang. The background is the rear wall of the church. In the distance, some figures. Gray effect.

COLLECTION VAN DER VEEN.



WATTEAU (JEAN ANTOINE).

(1684-1721.)

48½ x 67½.

281—The Italian Comedians.

A seated woman, asleep, with head resting on blue pillow, partly supported by bared right arm and hand. Grayish-brown dress with red bows. To the left of the sleeping woman, Pierrot stands, in gray dress, with large white ruff. Behind these two figures, a woman.

COLLECTION COUNT LÉOPOLD DE BEAUFORT (BRUSSELS).

WEENIX (JAN).

(1640-1719.)

30 x 27.

282—Landscape and Still Life.

In the foreground, lies a superb white cock. Behind it, grapes, apples, and flowers. In the background, on the right, figures and a river, with high, sunset sky. Warm, mellow tone.

COLLECTION KLOOKEN FAMILY.





WITTE (EMANUEL DE).

(1607-1692.)

24 "x 19.

283—Church Interior.

The side of a church is shown, with high desk, in which the preacher stands, under an overhanging canopy. The light pierces through windows at the side and from above. At the foot of a heavy column, in the centre, stand several figures. Another pillar, in the rear, on the left. Beyond this, the light breaks through the windows. Gray effect.

WOUWERMAN (PHILLIP).

(1619-1668.)

55 x 77.

284—Hunting Scene.

On the left bank of a rocky stream, which stretches from right to left in the foreground, some mounted figures and huntsmen, who release hunting dogs from leash.

Behind the stream, on the right, a rocky hill, down which horsemen and dogs are running in pursuit of a stag, crossing the stream. In the middle distance, a castle. A mountain in the extreme distance. A high, sunlighted sky, with yellowish clouds.

BLONDEL DE GAGNY SALE (1776).

COLLECTION JULIENNE.

COLLECTION DUC DE CHOISEUL.

COLLECTION DUCHESSE DE BERRI.





SCULPTURE

285—"Venus Amphitrite."

Antique marble of Paros representing a Venus with Dolphin and Amor. Described by the Count de Clarac in his work, "The Louvre," Vol. 4, p. 108, No. 1380, saying: "Venus, marble in Paris, belonging to M. Brunet."

"Here is a Venus 'Marin' in the well-known pose of this figure. The Dolphin with its large head is supported by a small block, upon which the waves are represented. A small Amor sits on the head of the Dolphin and holds in its left hand a fin."

Also described in the work, "The Ancient Statues in the Museums and European Collections," by M. de Clarac. Also in the work, "Museum of Ancient and Modern Sculptors," by Count F. de Clarac, Member of the Institute, Conservator of the Antiquities of the Royal Museum, Honorary Member of the Society of Antiquaries in London.

SUPPLEMENT

ANCIENT PAINTINGS

AMBERGER (CHRISTOPH).

(1500 ?-1562.)

21½ x 16½.

286—Portrait of Sebastian Münster.

An elderly man looking to left. Fur-trimmed coat and lacc-frilled white shirt, tied at neck. Broad-brimmed low German cap, under which white hair partly visible. A halo of white unshaven hair around chin and mouth. Fingers of right hand shown on ledge which runs across picture.

FROM THE FELIX COLLECTION, LEIPZIG, GERMANY.
A REPLICA OF THIS PORTRAIT IS IN THE KÖNIGLICHE
MUSEUM, BERLIN.





BOTTICELLI (SANDRO).

(1447-1510.)

36½ x 26.

287—The Madonna of the Thorns.

The Virgin on the left holds the Infant Christ in her lap, supporting Him with the left hand. An Angel offers a bowl with grapes and ears of corn. Landscape background with river and buildings. A carnation plant, symmetrically treated, in a low pot, is placed over the angel on a stone parapet.

FROM THE PANCIATICH PALACE, FLORENCE.
A REPLICA OF THIS PICTURE WAS LATELY IN
THE CHIGI COLLECTION.
VIDE CROWE & CAVALCASSELLI.

DÜRER (ALBERT).

(1471-1528.)

10½ x 8½.

288—Portrait of the Artist.

Portrait of the painter as a young man. Brown jacket trimmed with light fur (German squirrel) and loose white garment round throat. Light auburn hair showing under close-fitting cap and falling in wavy locks on each side of face. A figure like A.D. in monogram on background to right.

FROM THE COLLECTION OF SIR CHARLES ROBINSON,
HER MAJESTY'S INSPECTOR OF PICTURES, WHO PUR-
CHASED IT IN CREMONA ABOUT 1875.



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